

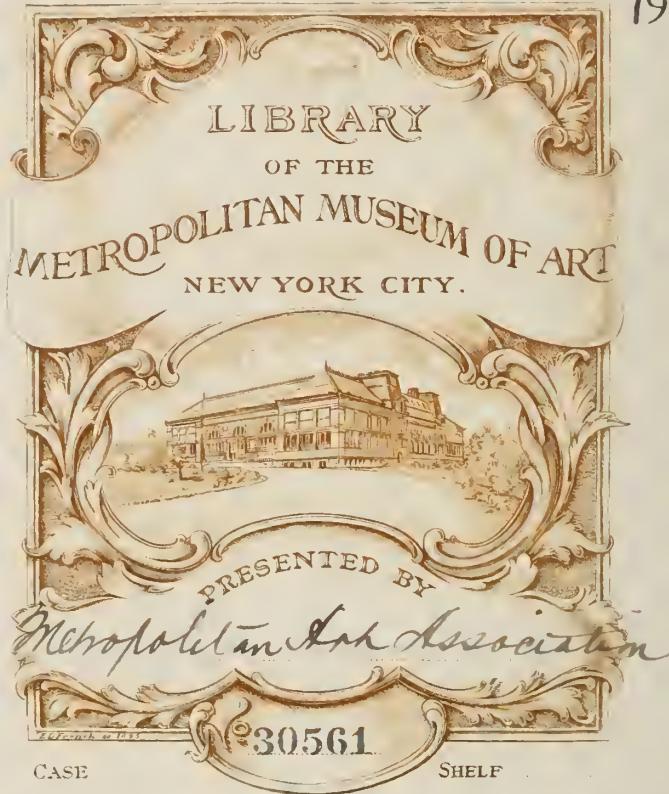
THE METROPOLITAN MUSEUM OF ART

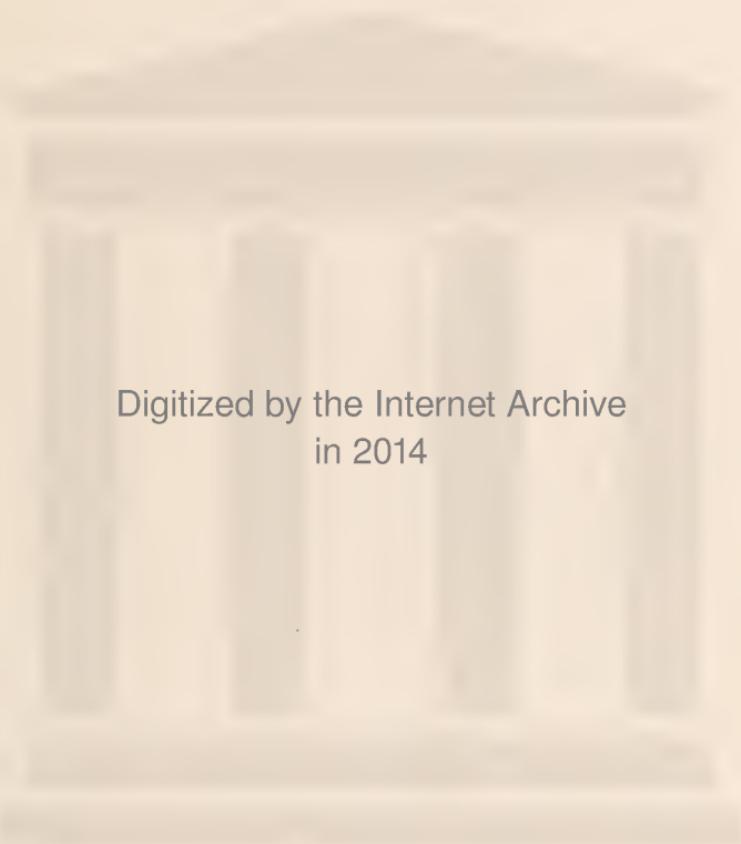
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No. 1181

Catalogue of
Etchings, Engravings
and
Water Colors

A DRAMATIC COLLECTION PRESENTED TO GEORGE JONES ("COUNT JOHANNES") ABOUT 1835. FINE EXAMPLES OF THE WORK OF HAIG, CAMERON, ANDERSON, AND OTHER ARTISTS. PENNELL'S PANAMA SET. COLORED PRINTS BY WILSON, AND RARE NEW YORK AND OTHER AMERICAN VIEWS.

TO BE SOLD

TUESDAY AND WEDNESDAY EVENINGS

December 14th and 15th, 1915

At 8:15 o'clock

On Public Exhibition from Wednesday, December 8th

The Anderson Galleries

Madison Avenue at Fortieth Street, New York

CONDITIONS OF SALE

1. All bids to be **PER LOT** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **WITHOUT RECOURSE**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **TERMS CASH.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. **BIDS.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00.

The Anderson Galleries
Incorporated

MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL 7680

A Collecton
OF
ETCHINGS, ENGRAVINGS
AND
WATER COLORS

FIRST SESSION

Tuesday Evening, December 14, 1915, at 8:15 o'clock

Lots 1 to 220

The first 37 lots in the Catalogue are water colors and drawings consigned by a Brooklyn lady; they formed an album of testimonials to George Jones, well known to the older generation of New York playgoers for his eccentricities and assumed title of "Count Johannes." He came to New York in 1831, and the dates on the drawings suggest that some were given to him shortly before a return visit to England and the remainder on his arrival in that country. George Jones's oration on Shakespeare, delivered in 1836, contributed considerably to the popular movement that ended in the purchase of Shakespeare's birthplace and its presentation to the nation.

ALFRED AGATE.

1. STUDY OF A CHILD.

Water color, 1837.

THEATRICAL SCENE.

Pen drawing, 1834. (No doubt a portrait of George Jones in character). (2)

J. W. ARCHER.

Water Color Painter and Engraver.

2. A GYPSY ENCAMPMENT.

Water color, signed and dated 1836. 4 x 8½ inches.

GEORGE BALMER.

Northumberland Painter.

3. DUNSTANBOROUGH CASTLE.

Sepia drawing, signed and dated, 1836.

8½ x 6½ inches.

MARIO BRAGALDI.

Italian Painter.

4. ROMAN RUINS BY MOONLIGHT.

Water color, signed and with dedication inscription to George Jones by the artist, 1834. $6\frac{1}{2}$ x 10 inches.

J. W. CARLTON.

5. A MOUNTAIN LAKE.

Water color, 1835. $6\frac{3}{4}$ x $9\frac{1}{2}$ inches.

TROUT FISHING.

Pencil drawing. Both signed. (2).

T. S. CUMMINGS.

American Painter and Founder of the New York Academy of Painting.

6. PORTRAIT of a lady, in pencil, signed, 1834; **LAKE ALBANO**, beautifully finished pencil drawing, signed, by Countess Mortara; **ITALIAN SCENE**, pencil drawing by Hon. Mrs. L. Stanhope; **PORTRAIT**, (head), pencil and crayon, by J. Bostock. (4).

ALEXANDER JACKSON DAVIS.

New York Architect; designed the Sub-Treasury in New York and other buildings.

7. THE SUB-TREASURY, WALL AND NASSAU STREETS, NEW YORK.

Water color drawing by the Architect, signed and dated by him, "June, 1834. *Custom House, N. York. I. Town and A. J. Davis, Architects. Alex. J. Davis to G. Jones, Esq.*" $6\frac{1}{4}$ x 9 inches.

*AN EXTREMELY RARE AND VERY FINE DRAWING by the famous New York architect. It shows the building with a domed top which is not there now.

ANDREW DONALDSON.

Scotch Painter.

8. TAVERN SCENE, IN THE MANNER OF ROWLANDSON.

Water color, signed. $6\frac{1}{2}$ x 9 inches.

THOMAS DOUGHTY.

American Painter; many of his paintings in American Museums.

9. AN AMERICAN LAKE.

Sepia drawing, signed (1834). 8 $\frac{3}{4}$ x 12 $\frac{1}{2}$ inches.

*Apparently a view of a lake in the Adirondacks.
A very early drawing of this region.

SIR CHARLES DOYLE.

Author of the Colored Plate Book, "Tom Raw," etc.

10. A PAGODA ON THE BANKS OF THE GANGES.

Oil color on card. Dated 1836. 2 x 3 $\frac{1}{2}$ inches.

A. B. DURAND

The celebrated American Engraver and Painter.

11. VENUS AND CUPID.

Pencil and color. Signed and dated 1834.

7 x 9 $\frac{3}{4}$ inches.

F. FIELD.

English Painter.

12. FISHERMEN DREDGING OFF MILLWALL (LONDON).

Beautifully finished pencil drawing. Signed and dated 1835. 6 $\frac{1}{2}$ x 8 inches.

A. V. COPLEY FIELDING.

Distinguished English Water Color Painter.

13. A VIEW IN WALES.

Water color, signed and dated 1835. 6 x 9 $\frac{1}{2}$ inches.

*One of the subjects for which he is noted.

THOMAS HEAPHY.

English Painter. Exhibitor at the Royal Academy and Water Color Society.

14. CARDINAL RICHELIEU.

A scene from Lord Lytton's play. Water color, signed. 6 x 8 inches.

C. J. JAMES.

15. SHAKESPEARE.

Full-length figure apotheosized in a Temple.

THEATRICAL SCENE; a Gothic crypt.

Water colors, signed, 1835. (2).

SIR EDWIN LANDSEER.

Distinguished English Painter.

16. MEDIAEVAL SCENE.

A Noble Lady and her son seated before a fireplace with a mastiff at their feet. Signed and dated 1835.

9 x 10 inches.

A. D. LEMON.

17. PORTRAIT OF GEORGE JONES.

Half-length, holding in his hand his "Oration on Shakespeare." Water color, signed and dated 1835; 10½ x 7¾ inches; pencil drawing of a CLASSICAL FIGURE. (2).

*No doubt the earliest portrait of the "Count Johannes." Jones's Oration, delivered publicly in 1836, was the first "Jubilee Oration," and contributed to some extent to the buying by the public of Shakespeare's House in Stratford-on-Avon. The title on the book in the drawing was no doubt written by George Jones.

JOHN MARTIN.

Painter and Illustrator of Milton.

18. PORTRAIT OF GEORGE JONES AS HAMLET.

Water color, on paper, signed and dated. 6 x 5 inches.

*The portrait was painted in 1835 while Jones was performing *Hamlet* in the provinces. George Jones has added in pen-and-ink "at the Theatre Royal, Drury Lane, London, June, 1836."

19. A SULTANA CHECKMATING THE SULTAN.

Water color, 1835; LANDSCAPE with two knights; LANDSCAPE in pen-and-ink. (3).

20. VIEW IN KENSINGTON PALACE PARK, by R. Martin; ST. MARK, by H. C. Martin; VIEW OF AN OLD FORT, by L. Martin. Water colors, by the children of John Martin. (3).

SAMUEL F. B. MORSE.

American Painter and Electric Telegraph Inventor.

21. CHURCH OF S. GIORGIO IN VENICE.

Pencil drawing. With signature and inscription,
"From my lodgings." 6 x 10 inches.

*Drawings by Samuel F. B. Morse are rare.

JAMES E. MURDOCK.

American Actor.

22. DUMBLANE CATHEDRAL.

Water color. 3½ x 6 inches.

23. NAPOLEON (PRINCE PIERRE).

Pencil sketches of a French artilleryman and of an Italian cavalryman, signed; P. Podger, portrait (head) of a woman, India ink; A. Smith, Jr., pen-and-ink sketch of a man seated reading; Sophia Gent, portrait of Mrs. Somerville Wood, water color and pencil. (5).

*Sophia Gent was a noted English miniaturist, who exhibited at the Royal Academy for several years. Her drawing is signed (1835), and is a portrait of the mother of the Countess of Harrington.

WILLIAM PAGE.

American Painter; President of the National Academy, 1871.

24. ENGLISH COUNTRY SCENE.

River and bridge in a mountainous country. Water color, signed. 4½ x 7¼ inches.

H. T. RYALL.

Pupil of S. W. Reynolds; Engraver to Queen Victoria.

25. A MONK, water color; A BRIGAND, water color; LANDSCAPE, by a pupil of Ryall, sepia. (3).

HENRY C. SHUMWAY.

Connecticut Painter; member of the N. A. D.; painted a portrait of Henry Clay.

26. PORTRAIT OF GEORGE JONES AS THE EVIL EYE, in the "Maid of Marathon."

Greek costume, half-length. Signed.

6½ x 5½ inches.

CLARKSON STANFIELD.

Distinguished English Painter.

27. A NORMANDY PEASANT WOMAN.

Pencil and crayon drawing, signed and dated 1825.

9 x 7 inches.

28. ITALIAN LAKE SCENE.

Water color, signed and dated 1834.

3½ x 4¾ inches.

29. VIEW OVERLOOKING THE THAMES; CASTLE, BRIDGE AND RIVER.

Water colors for a theatrical scene. (2).

SIR JOHN TENNIEL.

Painter and Cartoonist of "Punch."

30. SCENE FROM LORD LYTTON'S RICHELIEU.

Water color. 6½ x 6 inches.

TURNBULL (Possibly Miss Julia).

American Danseuse.

31. PORTRAIT OF GEORGE JONES.

Full bust, in private dress. Pencil and wash drawing. Dated May, 1835. 7½ x 6½ inches.

*George Jones came to New York in 1831 and Miss Julia Turnbull was then making a reputation as a dancer.

JOHN VARLEY.

Famous English Painter and Founder of the Water Color Society.

32. ENGLISH LANDSCAPE; with a brook and cottage.

Water color, 1834. 7 x 10½ inches.

*A good example of one of the most famous of the English water colorists. Varley was the master of Samuel Palmer and many other noted painters; a friend of William Blake, at whose instance the latter made many of his drawings. Specimens of his work are rarely met with and are in demand among connoisseurs.

M. WEBB.

English Painter.

33. THE BIRTH-ROOM OF SHAKESPEARE.

Water color, "taken on the spot in 1835."

6½ x 9½ inehes.

*A scarce drawing made before the restorations.

34. AN OLD COTTAGE NEAR ANN HATHAWAY'S COTTAGE. Water color. 8 x 12 inches.

*A fine drawing with good coloring of a cottage contemporary with Shakespeare.

35. HOUSE IN STRATFORD-ON-AVON BUILT IN 1596.

Water color, made in 1837. 12 x 8½ inches.

*Also a fine drawing showing the house of a rich merchant at the time of Shakespeare.

BENJAMIN WEST.

American Painter; President of the Royal Academy.

36. CHILDREN WITH A CAT.

Sepia drawing, signed and dated 1783. 7 x 5 inehes.

RAPHAEL AND MARGARET WEST.

37. THE GREAT SPIRIT OF THE WOODS.

Sepia drawing, by Raphael West.

MISS MARGARET WEST IN A FANCY SCENE.

Water color, by Miss Margaret West. Both signed, the latter dated 1829. (2).

FROM OTHER CONSIGNORS

ANDREW F. AFFLECK.

38. CASA D'ORO, VENICE.

Original etching. Signed proof on Japanese paper. In 5/8-ineh gold frame.

CECIL ALDIN.

39. THE BLUEMARKET RACES.

Colored lithographs. Set of four. "The Start," "Between the Races," "On the Road" and "The Finish."

AMERICAN ARTIST.

40. A MAINE FISHERMAN. Water color, signed.
18 x 12 inches.

AMERICANA.

41. GENERAL LEE, engraved by P. Girardet; proof on India paper. GENERAL PHIL. H. SHERIDAN, engraved by G. E. Perine. EDMUND C. STEDMAN, etching; proof on India paper. (3).

42. THE BUGLE CALL.
Lithograph, by D. C. Fabronius, after Wm. Hunt, 1863.

43. AMERIQUE.
Stipple engraving, by Gauthier, after Bertrand. Printed in colors.

STANLEY ANDERSON.

44. BILLINGSGATE.
Original etching. Signed proof on O. W. P. and A. C. L. paper.

45. BOOKSTALL, CLEMENTS INN.
Original etching. Signed proof on O. W. P. and A. C. L. paper.

46. CHARTRES CATHEDRAL, INTERIOR.
Original etching. Signed proof on soft Japan paper.

47. CLERKENWELL SHOPS.
Original etching. Signed proof on O. W. P. and A. C. L. paper.

48. THE FALLEN HORSE.
Original etching. Signed proof on thin Japan paper.

49. MARKET, ROUEN.
Original etching. Signed proof on loose India paper.

50. MEUX'S BREWERY.
Original etching. Signed proof on O. W. P. and A. C. L. paper.

51. NOCTURNE.
Original etching. Signed proof on Whatman paper.

STANLEY ANDERSON—Continued.

52. THE ORANGE PORTERS.

Original etching. Signed proof on O. W. P. and A. C. L. paper.

53. PERIVALE.

Original etching. Signed proof on vellum paper.

54. PLACE DE L'ETAPE AU VIN, CHARTRES.

Original etching. Signed proof on O. W. P. and A. C. L. paper.

55. PONT CORNEILLE, ROUEN.

Original etching. Signed proof on vellum paper.

56. PONT GUILLAUME, CHARTRES.

Original etching. Signed proof on vellum paper.

57. QUAI DE PARIS, ROUEN.

Original etching. Signed proof on Japan paper.

58. RUE ST. ROMAIN, ROUEN.

Original etching. Signed proof on vellum paper.

59. SHIP TAVERN PASSAGE.

Original etching. Signed proof on vellum paper.

60. THE SHOP ON THE CORNER.

Original etching. Signed proof on O. W. P. and A. C. L. paper.

61. A SURREY LANE.

Original etching. Signed proof on O. W. P. and A. C. L. paper.

62. TWICKENHAM.

Original etching. Signed proof on creamish, thin laid paper.

63. UNDER LONDON BRIDGE.

Original etching. Signed proof on thin laid paper.

ADOLPHE APPIAN.

64. UNE MARE, ENVIRONS DE ROUSSILLON.

Etching. Fine proof on India paper, 8vo.

65. AUTUMN EVENING.

Original etching. Proof on thin Japan paper. Framed.

T. G. APPLETON.

66. THE DUCHESS OF DEVONSHIRE.

Mezzotint engraving, after Thomas Gainsborough. Framed.

HUGH H. BANNER.

67. ROBERT BURNS, after A. Nasmyth.

Mezzotint engraving, printed in colors. Proof signed by the engraver. In passepartout frame.

A. BANNERMAN.

68. THE COUNTRY MAN IN LONDON.

Line engraving, after J. Collet.

C. R. BARRETT.

69. THE TOWER OF LONDON.

Six etchings in one frame.

F. BARTOLOZZI.

70. EDWARD LORD THURLOW, after Reynolds.

Lord High Chancellor, three-quarter length in Court Robes. Folio, margins, London, 1782. Framed.

BELGIUM.

71. HOTEL DE VILLE, Louvain; Hotel de Ville, Ypres; Cathedral, Mechlin. Fine engravings, by John Coney, 1829-32. (3).

*Famous buildings which have been seriously damaged in the present war.

A. F. BÉLLOWS.

72. MILL AT NEW LONDON.

Original etching. Proof on thin Japan paper.

JEAN BERAUD.

73. COLORED FAC-SIMILE of "Drive Home" and "Stop!" (2).

CHARLES BIRD.

74. THE OLD MILL, after Rembrandt.

Mezzotint engraving, printed in colors by the engraver himself. Proof signed by the engraver.

A. A. BLUM.

75. PAUL REVERE HOUSE.

Original etching. Signed proof on Japan paper. Limited to 36 impressions.

76. BREWER FOUNTAIN, BOSTON.

Original etching. Signed proof. Limited to 36 impressions.

77. LOUISBERG SQUARE, BOSTON.

Original etching. Signed proof. Limited to 36 impressions.

78. GLOUCESTER HARBOR.

Original etching. Signed proof. Fine example of this artist's work.

BOSTON.

79. A SOUTHEAST VIEW OF THE CITY OF BOSTON IN NORTH AMERICA.

Engraved by I. Carwitham. Nicely colored and very well preserved; with margin.

80. DRAWINGS OF BOSTON.

Old house formerly in Dock Square, where the Tea Plot is said to have been hatched. Drawing in water colors, by W. S. Hatton. Signed (1870).

11 x 12 3/4 inches.

81. FANEUIL HALL, BOSTON.

By W. S. Hatton. Water color, signed (1870).

10 5/8 x 14 1/2 inches.

82. CHRIST CHURCH, BOSTON.

By W. S. Hatton. Water color, signed (1870).

17 3/4 x 10 inches.

83. OLD SOUTH CHURCH, BOSTON.

By W. S. Hatton. Water color, signed (1870).

17 3/4 x 9 1/4 inches.

FELIX BRACQUEMOND.

84. UN VIEUX COCQUE.

Original etching. Signed proof, first published state, printed in bistre.

85. THE HARE, A MISTY MORNING.

Etching. 4to.

WILLIAM BROMLEY.

86. THE DEATH OF HORATIO VISCOUNT AND BARON NELSON OF THE NILE.

Line engraving, after the painting by A. W. Devis. Also Key to the same.

FELIX BUHOT.

87. UN QUAI DE PARIS-MATINEE D'HIVER.

Original etching. Third state. B. 158. VERY RARE.

88. PLACE BREDA.

Original etching. Third state, rare. B. 128.

89. LA DAME AUX CYGNES.

Rare etching. Plate destroyed. B. 144.

90. LA TAVERNE DU BAGNE.

Original etching. Boucard No. 163. First state. Signed proof before any aquatint work. On essenced paper, with margin, and in a fine condition.

FRANK BURRIDGE.

91. LANCASTER MARSH.

Original etching on India paper.

DAVID YOUNG CAMERON.

Distinguished British Etcher.

92. PAISLEY ABBEY; NORTH VIEW, 1887.

Original etching. R. No. 1. Proof on etching paper.

93. PAISLEY ABBEY; THE INTERIOR, 1887.

Original etching. R. No. 2. Proof on etching paper.

DAVID YOUNG CAMERON—Continued.

94. PAISLEY ABBEY; SOUTH VIEW, 1887.
Original etching. R. No. 3. Proof on etching paper.

95. STANLEY CASTLE, 1887.
Original etching. R. No. 6. Proof on etching paper.

96. DISTANT VIEW OF CROOKSTON CASTLE, 1887.
Original etching. R. No. 7. Proof on etching paper.

97. ALBERT RAILWAY AND VICTORIA BRIDGES,
1889.
Original etching. R. No. 35. Proof on Van Gelder
paper.

98. CHARTER HOUSE: Old and New.
By E. P. Eardley Wilmot and E. C. Streetfield, with
four original etchings by D. Y. Cameron, 1895. R.
Nos. 240-243. In original portfolio, 1910.

99. THE ITCHEN NEAR WINCHESTER, 1902.
Original etching. R. No. 337. Proof on vellum paper.

100. ALMSHOUSE, ST. CROSS, 1902.
Original etching. R. No. 339. Proof on vellum paper.

101. THE CHAPEL, HADDON HALL, 1902.
Original etching. R. No. 345. Proof on vellum paper.

102. WARE, 1902.
Original etching. R. No. 341. Proof on vellum paper.

103. WARE.
Etching. R. 341. Proof on Holland paper.

104. ON THE BRADFORD, 1902.
Original etching. R. 347. Proof on vellum paper.

105. WINCHESTER CATHEDRAL.
Etching. R. 333. Proof on Japan paper.

106. ARRAN.
PERTH BRIDGE. Etching. 8vo. (2).

107. CHAPEL AND FOUNDER'S TOMB, CHARTER-
HOUSE.
Etching. Proof on Japan paper.

108. THE LEA NEAR RYEHOUSE.
Etching. R. 334. Proof on Japan paper.

JULES GELIBERT.

109. UNE PREMIERE AFFAIRE.

Colored photo-engraving.

110. THERE HE GOES: SHOOTING QUAIL.

Photo-engravings.

J. CELOS.

111. THE RUINED CITY, BELGIUM (BRUGES).

Original etching. Printed in color on Van Gelder paper. Folio.

COLORED ENGRAVING.

112. LE CHIEN DE BERGER, after Troyon.

COLORED PRINTS.

113. MISS PALMER, after Cosway; MISS GALLOWAY, after Engleheart.

HOWARD COPE.

Contemporary American Painter.

114. OFF MONTAUK POINT.

Canvas, signed. 14 x 24½ inhes.

M. CORMACK.

115. NELL GWYN, after Sir Peter Lely.

Mezzotint engraving, printed in colors. Proof signed by the engraver.

CHARLES COURTRY.

116. POPE LEO XIII.

Artist's proof remarque etching, after T. Chartran.

R. CLEVELAND COXE.

117. DRIFTING.

Original etching. Signed remarque proof on vellum paper.

T. HAMILTON CRAWFORD.

118. THE MINUET.

Colored engraving, after Zoffany.

GEORGE CRUIKSHANK.

119. ETCHED PLATES.

A series of illustrations to Cruikshank's *Comic Almanac*. 156 distinct etchings on 39 unfolded sheets. Proofs on India paper. Folio, in a half morocco portfolio.

*Fine impressions of these rare plates. From the Hoe library, with the bookplate.

CHARLES FRANÇOIS DAUBIGNY.

120. COWS IN A POOL.

Rare early proof on India paper, with name of Beillet as printer. One of Daubigny's finest etchings. 8vo.

DELAUNAY.

121. MT. ST. MICHEL.

Original artist's proof etching. Limited edition.

EDOUARD DÉTAILLE.

122. LE TROMPETTE DE CHASSEURS.

Etching. Fine proof on India paper. 8vo.

HERBERT DICKSEE.

123. THE KING; (A Lion at Night), 1901.

Original etching. Signed proof on vellum paper. Framed in 3½ inches mahogany and gilt front.

124. ROUSED.

Representing lion and lioness startled.

125. "OH FOR THE TOUCH OF A VANISHED HAND."

Representing a dog lying down.

126. PLAY.

Original artist's proof etching. Representing two leopards playing at the butt of a large tree.

127. CINDERELLA.

Original artist's proof etching. Representing a young girl seated in front of a fireplace.

128. HAPPY MOTHER.

Representing a mother dog and her seven puppies.

P. DUJARDIN.

129. HALLALI DU SANGLIER.

Colored photo-engraving, after O. de Penn.

ASHER B. DURAND.

Celebrated American Artist and Engraver.

130. ORIGINAL PENCIL STUDY.

Trees and foliage, beautifully drawn, inscribed "Hoboken." On soft tone brown paper. Mounted with one of the artist's cards, inscribed "Mrs. Wm. H. Ames . . . Compliments, 1856." Probably a detail study for a larger work. $13\frac{1}{2}$ x $9\frac{3}{4}$ inches.

131. ORIGINAL PENCIL DRAWING.

Study of sycamore trees. On soft tone brown paper, the background heightened with touches of white. Inscribed "Dover Plains," and signed.

14 x 10 inches, mounted.

*This and the preceding lot may have been first sketches for the large paintings, "Studies from Nature," shown in the Philadelphia Exhibition in 1876.

GERARD EDELINCK: 1610-1707.

Great Flemish Engraver who worked in Paris.

132. PHILIPPUS DE CHAMPAIGNE.

Engraved in 1676 after the portrait painted by himself in 1668. Folio, small margin, mounted.

**"Of his numerous portraits that of Philippe de Champaigne is allowed to be the finest."—Keppel.

S. ARLENT EDWARDS.

133. BAPTISTA TORNABUONI: After Ghirlandaio. B. 38. Signed proof, printed in color, with a slight imperfection. Decorative gilt frame.

*Considered one of the most beautiful of the Italian plates, not mounted but laid in the frame.

S. ARLENT EDWARDS—Continued.

134. ALEXANDER HAMILTON.

Mezzotint engraving, by S. A. Edwards, after a painting by J. Trumbull. Published, 1909, by the Society of Ieonophiles.

ENGLISH VIEWS.

135. THREE-COLOR PRINTS.

After water colors by Thomas Girtin, F. Nicholson, J. M. W. Turner and others. Also three other prints. (17).

ENGRAVED VIGNETTES.

136. INDIA PROOF IMPRESSIONS.

Of the vignette engravings from the Book of Gems for 1836, 1837 and 1838, by eminent English artists and engravers. About 100 piecees, folio to 12mo.

FANTIN-LATOUR.

137. VENUS ET L'AMOUR.

Original lithograph. Hediard No. 101. First state; without any lettering in the margin. Only 50 impressions of this state printed. Very fine and rare.

HENRY FARRER.

138. NEAR THE SEA.

Soft ground etching. Signed proof on etching paper, with a pencil sketch in the left lower corner as a remarque.

HEDLEY FITTON.

139. ST. BARTHOLOMEW THE GREAT, SMITHFIELD.

Original etching. Dunthorne No. 24. Signed proof on thin O. W. P. and A. C. L. paper.

140. SHRINE OF EDWARD THE CONFESSOR, 1910.

Original etching. Dunthorne No. 31. Signed proof on O. W. P. and A. C. L. paper.

HEDLEY FITTON—Continued.

141. IN THE AISLES OF CHARTRES.

Original etching. Not in Dunthorpe's Catalogue. Signed proof on F. I. Head & Co. paper, limited to 250 impressions.

F. S. GAILLARD.

142. DOM PROSPER GUERANGER

Engraving. Slight repairs. Framed.

ERNEST GEORGE.

Contemporary English Architect.

143. ETCHINGS IN BELGIUM, 1878.

Ghent, Tournai, Antwerp, Louvain, and other places made notable by the present European War. Small 4to. (7).

GEORGE GAREN.

144. BANKS OF THE MARNE.

Original artist's proof etching. Limited edition.

F. GEORGES.

145. LADY MULGRAVE.

Colored engraving, after Gainsborough.

CH. STORM VAN 'S GRAVESANDE.

146. A FLAT CALM.

Original etching. Signed proof on Whatman paper.

JOSEPH GROZER.

147. THE GIPSIES' TENT.

Colored engraving, after George Morland. From the original picture from the collection of the Hon. Colonel Charles Stuart.

E. GULLAND.

148. MRS. ROBINSON AS "PERDITA," after George Romney.

Mezzotint engraving, printed in colors. Proof signed by the engraver.

SIR FRANCIS SEYMOUR HADEN.

149. ON THE TEST, 1859.

Original etching. Harrington No. 20. First state. Signed proof on Old Dutch paper.

150. NEWCASTLE IN EMLYN, 1864.

Original etching. Harrington No. 62. First state. Signed proof on thin laid paper. One of the "Etudes à l'eau-forte."

151. THAMES DITTON—WITH A SAIL, 1864.

Original etching. Harrington No. 73. Second state. In printing this impression the inscription was covered. Fine impression, large, on Japan paper.

152. RAILWAY ENCROACHMENT. KEW, 1864.

Original etching. Harrington No. 74. First state. Signed proof on thin Japan paper. One of the "Etudes à l'eau-forte."

153. TWICKENHAM CHURCH, 1865.

Original etching. Harrington No. 107. First state. Impression on Creswick paper.

154. A BRIG AT ANCHOR, 1870.

Original etching. Harrington No. 147. Impression on etching paper.

155. CHALLOW FARM, 1877.

Original etching and dryprint. Harrington No. 175. First state. Signed proof on thin English laid paper.

156. BREAKING UP OF THE AGAMEMNON.

Mezzotint engraving. Second state. H. 229.

157. DUNDRUM RIVER.

Etching. First state, before words "A River's Bank" at bottom of plate. 8vo.

158. COWDRAY WITH GEESE.

Etching. 8vo.

AXEL HERMAN HAIG.

159. GRAYSHURST, HASLEMERE. The Artist's Home, 1892.
Original etching. Signed proof on F. I. Head & Co. paper.

160. THE PORTALS OF RHEIMS CATHEDRAL, 1892.
Original etching. Signed proof on Japan paper. Limited to 325 impressions; (all sold). Framed in 3 inches dull English oak.

161. AMIENS CATHEDRAL, Interior, 1803.
Original etching. Signed proof on Whatman paper. Limited to 450 impressions and the plate destroyed; (all sold).

162. CONVENTUAL CHURCH OF SAN JUAN DE LOS REYES; Toledo, Spain, 1884.
Original etching. Signed proof on vellum. Limited to 150 impressions and the plate destroyed.

163. TARRAGONA CATHEDRAL; View of the Chancel, 1895.
Original etching. Signed proof on Japan paper. Limited to 250 impressions and the plate destroyed; (all sold). Laid down.

164. THE BAPTISTERY, St. Mark's, Venice, 1899.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 250 impressions and the plate destroyed; (all sold).

165. IN THE NORTH CHANCEL AISLE; AMIENS CATHEDRAL, 1905.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 300 impressions.

166. MONREAL CATHEDRAL, INTERIOR, 1907.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 400 impressions and the plate destroyed.

167. THE CHAPEL OF THE HOLY ANGELS, HOAR CROSS, 1908.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 150 impressions.

ALEX HERMAN HAIG—Continued.

168. THE CHANCEL AISLE, AMIENS CATHEDRAL, 1908.
Original etching. Signed proof on O. W. P. and A. C. L. paper.

169. THE PULPIT, PALMA CATHEDRAL, 1909.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 200 impressions.

170. SALAMANCA, 1909.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 200 impressions.

171. BURGOS CATHEDRAL, SOUTH AISLE LOOKING WEST, 1910.
Original etching. Signed proof on F. I. Head & Co. paper. Limited to 350 impressions.

172. TOLEDO CATHEDRAL; VIEW OF THE SOUTH AISLE LOOKING EAST, 1910.
Original etching. Signed proof on O. W. P. and A. C. L. paper. Limited to 350 impressions.

173. CATHEDRAL OF ST. ETIENNE, BOURGES, 1911.
Original etching. Signed proof on F. I. Head & Co. paper. Limited to 350 impressions.

174. ENTRANCE TO MOSQUE — MAHOMET BEY, CAIRO.
Original etching.

J. HARRIS.

175. LA VISITE.
Colored engraving, after E. Gulland.

PAUL HELLEU.

176. PORTRAIT OF A LADY, WEARING A LARGE HAT; SEATED.
Dry-point. Not signed but marked "l'épreuve," in the artist's handwriting. Framed.

E. M. HESTER.

177. MISS BING, after John Hoppner.

Mezzotint engraving, printed in colors. Proof signed by the engraver. Limited to 500 impressions and the plate destroyed.

178. MRS. ROBINSON AS "PERDITA," after George Romney.

Mezzotint engraving, printed in colors. Proof signed by the engraver. Limited to 500 impressions and the plate destroyed.

179. THE FRUIT BARROW.

Colored engraving, after Walton.

WILLIAM HOGARTH.

180. THE ENRAGED MUSICIAN.

Original engraving. Early impression, with the head of the horse white. Full margin.

181. THE CHOIR and COMPANION.

Colored prints. In passepartout frames.

JACOB HOUBRAKEN.

182. TWEED CORPS-DE-GARDE VAN HOLLANDISCHE OFFICERS.

Line engraving, after C. Troost. Ver Huell p. 129, No. 16. Framed.

ALBANY E. HOWARTH,

183. ABBEVILLE.

Original etching. Signed proof on English paper. In 1-inch gold frame.

184. BAKEHOUSE CLOSE; Edinburgh.

Original etching. Signed proof on thin English paper. In $\frac{5}{8}$ -inch gold frame.

185. PETERBOROUGH CATHEDRAL.

Original etching.

186. STERLING CASTLE.

Original etching.

ALBANY E. HOWARTH—Continued.

187. CARNARVON CASTLE.

Original etching.

188. POOL, DORSET.

Original etching.

ROBERT IRVING.

189. LANDSCAPE.

Original oil painting. Framed.

JOSEF ISRAELS.

190. HEAD OF AN OLD WOMAN.

Original etching. 8vo. Framed.

JULES JACQUEMART.

191. AGRAFE DU MANTEAU ROYAL DE SAINT LOUIS. (B. 134).

Etching. Folio.

NEF DE CRYSTAL DE ROCHE. B. 151. Etching.
Folio. (2).

GEORGE P. JAMES.

192. THE GOWER CHILDREN: After George Romney.

Mezzotint engraving printed in colors. Proof No. 99.
Signed by the engraver. Also a three color print of
the entire picture.

J. B. JONGKIND.

193. SORTIE DU PORT DE HONFLEUR.

Etching. Proof on India paper. Fine impression of
“the best of Jongkind’s plates.”

ALOIS KOLB.

194. BEETHOVEN.

Head in brown. Etching. Octagonal background. 4to.

L. KRATKE.

195. THE SHOWER.

Original etching. Remarque A. P. Limited edition, only state.

FELIX KRAUSE.

196. DAMMERUNG. (TWILIGHT).

Original color lithograph.

MAXIME LALANNE.

197. OLD QUARTER AT VITRE, FRANCE.

Etching. Proof on Japan. 8vo.

R. LAURIE.

198. A SQUALL and A HARD GALE.

Mezzotint engravings, after I. Vernet. Andresen, II, p. 25. No. 8. Proof before letters. Fine. Framed.

ALPHONSE LEGROS.

199. PORTRAIT OF SIR E. J. POYNTER.

Etching. Very rich impression.

ABRAHAM LINCOLN.

200. FULL BUST, life size, oval.

Engraved by H. Gugler, 1869, after the painting by J. H. Littlefield. Large folio. Framed. India proof signed by the painter.

LINE ENGRAVINGS.

201. LES TROIS GRACES: After Raphael.

Engraving by F. Foster. LA SOURCE, after Ingres; engraved by L. Flameng. BRITAIN AND THE SACRED RECORDS, after T. Stothard; engraved by W. H. WORTHINGTON. (3).

ALFRED LUCAS.

202. THE SMITHY.

Engraving, after J. F. Herring. Representing a blacksmith fitting a shoe to a white horse.

ERNEST S. LUMSDEN.

The following Original Etchings are printed by the artist himself on thin Japan Paper and the proofs signed. They are uniformly framed in $\frac{1}{2}$ -inch gold frames.

- 203. THE LITTLE PLANE TREE. Proof No. 27.
- 204. THE QUAY; WINTER. Proof No. 37.
- 205. DEAN BRIDGE, EDINBURGH, 1909.
- 206. GEORGE STREET, EDINBURGH.
- 207. LOCH TORRIDON, 1909.
- 208. THE NORTH BRIDGE, EDINBURGH.
- 209. ESQUIMALT, VICTORIA, B. C.
- 210. INDIAN RESERVE, VICTORIA, B. C.
- 211. THE ALTAR OF HEAVEN.
- 212. THE JUMNA, AGRA, 1912.
- 213. ON THE PAGODA PLATFORM, 1912. Proof No. 28.
- 214. THE PATH BY GUNGA.
- 215. THE PEEPUL TREE.
- 216. PEKING, CITY WALL.
- 217. PEKING SHOPS. Proof No. 18.
- 218. THE PIER.
- 219. TOKIO No. 2. Proof No. 50.
- 220. YOUNG TINGMEN, PEKING, 1911.

SECOND SESSION

Wednesday Evening, December 15, 1915, at 8:15 o'clock

Lots 221 to 432

DONALD SHAW MACLAUGHLAN.

221. PONT NEUF, PARIS, 1906.

Original etching. Signed remarque proof on heavy Japan paper. For the "Société des amis de l'eau-forte."

222. BUTTER TOWER, ROUEN.

Original etching. 8vo. Framed.

MAPS.

223. PARTICULAR DRAUGHTS AND PLANS of some of the Principal Towns and Harbours belonging to the English, French and Spaniards in America. By Eman. Bowen. 13 plans on a folio sheet including New York, Boston, Louisbourg, etc. Ca. 1752.

224. HEMISPHERE OCCIDENTAL, par Le Sr. D'Anville, ca. 1786; North America, by Menzies, 1813; and other folio maps. (5).

225. NEW YORK AND PHILADELPHIA by Boynton, 1838; and other similar maps. (6).

W. E. MARSHALL.

226. LINCOLN.

Engraving. Bust portrait.

A. P. MARTIAL.

227. LA BUTTE DES MOULINS, by Dr. Moura. Fifteen (of 22) etchings. Paris, 1877.

PERCY H. MARTINDALE.

228. YOUTH, after A. Bellot.

Mezzotint engraving printed in colors by the engraver himself. Proof signed by both artists. Limited to 250 impressions and the plate destroyed.

ANTOINE MASSON: 1636-1700.

229. GUILLAUME DE BRISACIER. The Grey Haired Man.

Bust in oval, after Mignard. 4to, margins. 1664.

*FINE IMPRESSION OF THE FOURTH STATE. Rare in such condition with margins. "The masterpiece of Masson and one of the four finest portraits in engraving."—*Keppel*.

JEAN BAPTISTE MICHEL: 1748-1804.

230. THE THREE GRACES: After Rubens.

Folio, London, 1783. Margins. Eighteenth Century stipple engraving.

CHARLES M. MIELATZ.

231. GOWANUS CANAL.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

232. BROOKLYN BRIDGE.

Original etching. Signed trial proof on Japan paper.

233. CASTLE GARDEN.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

234. GRAND CENTRAL STATION AT NIGHT.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

235. ELEVATED RAILWAY STATION AT NIGHT.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

236. IN THE BOWERY.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

CHARLES M. MIELATZ—Continued.

237. ENTRANCE TO BROOKLYN BRIDGE.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

238. KINGS BRIDGE.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

239. THE BATTERY.

Original etching. Signed proof on Japan paper.

240. BROADWAY.

Original etching. Signed proof on Japan paper. Early impression before the plate was cut down.

241. MADISON SQUARE.

The old site of the Flatiron Building. Original etching. Signed trial proof on Japan paper.

242. OLD SPAR YARD, SOUTH STREET.

Original etching. Signed proof on Japan paper before the plate was cut.

FRED MILLAR.

243. BERMUDA: HARRINGTON SOUND BY MOON-LIGHT: After Moorpark.

Mezzotint engraving printed in colors by the engraver. Artist proof No. 10. Signed by both artists. Limited to 200 impressions.

244. LANDSCAPE WITH COWS, after Vignoles Fisher.

Etching printed in colors by the engraver himself. Proof No. 149. Signed by the engraver.

JEAN FRANÇOIS MILLET.

245. LES BECHEURS, (Two men digging).

Original etching. LeBrun No. 14. Fourth state. Proof on etching paper.

GEORGE MORLAND.

246. A TEA GARDEN. by D. Weiss.

Colored reproduction. Framed.

GEORGE MORLAND—Continued.

247. BIRDNESTING.

Mezzotint engraving, by F. G. Appleton. Colored print.

248. DONKEYS AND A PIG IN A STABLE.

Mezzotint engraving, by W. Ward. Script letter proof printed lightly in colors. Framed.

249. DUCK SHOOTING. PARTRIDGE SHOOTING.

PHEASANT SHOOTING. SNIPE SHOOTING.
Etched by Thos. Rowlandson and aquatinted by S. Alken. Colored. Framed. (4).

250. HUNTING SCENES.

Stipple engravings. Colored. One framed. (6).

251. PARTRIDGE SHOOTING.

Etched by Thos. Rowlandson and aquatinted by S. Alken. Framed.

252. RUBBING DOWN A POST HORSE.

Engraved in chalk manner and colored. Framed.

253. SUNSET; A VIEW IN LEICESTERSHIRE.

Mezzotint engraving printed in colors, by H. I. Greenhead. Proof signed by the engraver. Framed.

254. THE TRAVELLERS.

Mezzotint engraving, by M. A. Oates, printed in colors. Framed.

255. PORTRAIT OF GEORGE MORLAND.

Engraved by Maekenzie from a drawing by Mrs. S. Jones.

256. RUSTIC SCENE WITH FOUR FIGURES SEATED.

Engraved by Vivares, 1797. Colored.

257. RUSTIC SCENE, A MAN AND WOMAN ON HORSEBACK GIVING ALMS.

Engraved by Vivares, 1797. Colored.

JEAN MORIN: 1600-1666.

258. CORNELIUS JANSSEN, Bishop of Ypres.

Line engraving. 4to, framed.

MOSAIC (Italian).

259. THE DRINKER. Framed.

NEW YORK VIEWS AND MAPS.

260. A VIEW OF THE FEDERAL HALL OF THE CITY OF NEW YORK.

Lithograph printed in colors, by C. Currier, after the original drawing by George Holland. For Valentine's Manual. Framed.

261. NEW YORK IN 1673.

Showing the Canal, the Wall and the Guard House of the City. Carolus Allard, excudit, etc. Nicely colored and very well preserved. Wide margins.

262. INAUGURATION OF WASHINGTON AT FEDERAL HALL, WALL ST., APRIL 30, 1789.

Photo-lithograph, by J. Laing, N. Y. Folio. Mounted.

263. VIEW OF NEW YORK IN 1673.

Showing the Canal, the Wall and Guard House of the City. Carolus Allard, etc. Nicely colored and very well preserved. Wide margins.

264. ODD FELLOWS HALL AT GRAND AND CENTRE STREETS, ABOUT 1850.

Lithograph, by John Borne and published by Hoff. Proof. Very rare.

265. THE GOVERNMENT HOUSE.

Lithograph, by H. R. Robension, after the original drawing by W. J. Condit, and printed in colors, by Wm. Ells. Framed.

266. PLAN OF THE CITY OF NEW YORK.

Drawn by Major Holland, Surveyor-General. Engraved, by G. Hayward for Valentine's Manual, 1863. Framed.

267. PLAN OF THE CITY OF NEW YORK.

From an actual survey made by James Lynn. Facsimile of an original map in the possession of G. B. Smith, Street Commissioner. Published by G. Hayward, lithographers. Framed.

268. AMERICAE SEPTENTRIONALIS PARS.

From the original on vellum in the collection of E. B. O'Callaghan, LL.D. Engraved by G. Hayward for Valentine's Manual. Framed.

269. CITY HOTEL, BROADWAY, N.Y.

Reproduction of the lithograph by Currier, after a drawing by W. K. Hewitt. Colored. Framed.

270. THE CRYSTAL PALACE.

Engraving published by Capewell and Kimmel, 1853.

NEW ZEALAND.

271. AUCKLAND, by W. S. Hatton.

Water color. Signed (1860). 10 $\frac{1}{8}$ x 14 $\frac{3}{8}$ inches.

WILLIAM NICHOLSON.

272. RUDYARD KIPLING.

Woodcut in colors. Half length, profile. Sm. 4to.

273. JAMES McNEILL WHISTLER.

Woodcut in colors. Full length. Sm. 4to.

274. SIR HARRY HAWKINS and W. E. GLADSTONE.

In colors, similar. (2).

275. SARAH BERNHARDT and H. M. THE QUEEN [VICTORIA].

In colors, similar. (2).

OLD ENGRAVINGS.

276. PORTRAIT OF CASTIGLIONE.

By Le Page, after Raphael; engravings by Castiglione, Salvator, Rosa, Ragot, Muller, etc. Folio. (9).

PARIS.

277. PLAN OF PARIS.

Engraved by Claude Lucas, 1739. 21 sections, including an index map, each section folded.

PEN AND INK DRAWINGS.

278. UNCLE SAM, MANLEY AND JONES.

By C. G. Bush. Framed.

PEN-AND-INK DRAWINGS—Continued.

279. OH GOODNESS! HERE'S THANKSGIVIN' AGAIN.
By Hy. Mayer. Framed.

280. THE IMPORTU SPEAKER.
By Hy. Mayer.

281. THE TELEPHONE PARADISE CORNER.
By Th. Nast. Framed.

282. GEN. HARRISON AND THE TRUSTS.
By Th. Nast. Framed.

283. IN TOYLAND.
Two drawings by Rigby. Framed.

284. "GLUTTINEE AM A SIN" and Companion.
By D. McCarthy. Framed in one frame.

JOSEPH PENNELL.

A Series of Lithographs made by him on the Isthmus of Panama, January-March, 1912, before the completion of the Canal.
Printed on Fabriano (Italian) paper, with the exception of the numbers 1, 5, 12, 20 and 21, which are printed on somewhat darker M. B. M. (French) paper.
All signed by the artist.

286. THE AMERICAN QUARTER. P. No. 1.

287. MOUNT HOPE. P. No. 2.

288. GATUN: DINNER TIME. P. No. 3.

289. THE GUARD GATE, GATUN. P. No. 5.

290. APPROACHES TO GATUN LOCK. P. No. 6.

291. END OF THE DAY, GATUN LOCK. P. No. 7.

292. THE JUNGLE. THE OLD RAILROAD FROM THE NEW. P. No. 8.

293. THE NATIVE VILLAGE. P. No. 9.

294. THE CUT AT BAS OBISPO. P. No. 11.

295. IN THE CUT AT LAS CASCADAS, P. No. 12.

296. THE CUT FROM CULEBRA. P. No. 13.

297. THE CUT, LOOKING TOWARD CULEBRA. P. No. 15.

298. THE CUT AT PARAISO. P. No. 16.

JOSEPH PENNELL—Continued.

299. THE CUT, LOOKING TOWARD ANCON HILL. P.
No. 17.

300. LAYING THE FLOOR OF PEDRO MIGUEL LOCK.
P. No. 18.

301. THE GATES OF PEDRO MIGUEL. P. No. 19.

302. THE WALLS OF PEDRO MIGUEL. P. No. 20.

303. BUILDING MIRAFLORES LOCK. P. No. 21.

304. CRANES. MIRAFLORES LOCK. P. No. 22.

305. WALLS OF MIRAFLORES LOCK. P. No. 23.

306. OFFICIAL ANCON. P. No. 24.

307. THE CITY OF PANAMA FROM THE TIVOL HOTEL
ANCON. P. No. 27.

308. THE MOUTH OF THE CANAL FROM THE SEA.
P. No. 28.

309. CHESTNUT STREET BRIDGE, PHILADELPHIA.
Etching. 4to.

L. B. PHILLIPS.

310. IN THE HARBOR.

Original etching. Signed proof on Whatman paper.
Limited to 175 impressions and the plate destroyed.

PHOTOGRAPHS.

311. PORTRAIT OF WALT WHITMAN.

With his signature. Framed.

312. THE LUTE PLAYER, after Frans Hals.

And three others, after old masters. All framed. (4).

313. MENUS OF DINNERS given by the Lotos Club to
Andrew Carnegie; Rt. Hon. John Morley, M. P.; St.
Clair McKelway; George B. McClellan, and Sir Chen-
tung Liang Chong. All framed: three without glass.
(5).

314. PHOTOGRAPHS, colored lithographs, magazine illustrations, etc., 39 pieces, various sizes.

FRANCESCO PIRANESI.

315. VIEW OF THE PIAZZA DEL POPOLO and VIEW OF THE CASTLE DELL'AQUA FELICE.
Original etchings. Fine old impressions of the first issue, on heavy paper. (2).

316. INTERIOR OF THE BASILICA OF S. GIOVANNI OF THE LATERAN and INTERIOR OF THE BASILICA OF S. MARIA MAGGIORE.
Original etching. Fine old impressions of the first issue, on heavy paper. (2).

317. THE APOLLO BELVEDERE, Love and Psyche in the Capitoline Museum, Ganymede in the Barberini Palace and other similar engravings. Folio. (6).

WILLIAM PITT.

318. PORTRAIT.

Three-quarter length, engraved by J. K. Sherwin, after Gainsborough. Folio, margins time-stained, framed. London, 1789.

PLAQUE.

319. OF ART GLASS. Framed.

PLANS.

320. PLANS AND MAPS.

Haussmann's plans of the City of Paris. 20 sections. 1868; and other maps of Paris. About 70 pieces.

GASPAR POUSSIN.

321. THE CASCADE and SOLITUDE.

Line engravings, by John Browne and Wilson Lowry. Two fine landscapes published in 1786.

J. B. PRATT.

322. GONE, after Thomas Blinks.

Colored engraving, from the original picture in the collection of H. Panmure Gordon, Esq., of Rickmansworth, to whom this plate was dedicated.

PAUL RAJON.

323. YOUNG MAN.

Etching after G. Dow. UNE BONNE AFFAIRE, etching by Dujardin; and two others by Yon and Greux. (4).

HENRY RALEIGH.

324. DRAWING.

In crayon and colored wash; illustration for "Myrtle McGuire, Detective." Signed. Unframed.

10½ x 13 inches

REBELLION.

325. CHANCELLORSVILLE HOUSE: RUINS, GENERAL HOOKER'S HEADQUARTERS.

Oil sketch, by Frankenstein.

EARL H. REED.

326. CHICAGO SMOKE.

Original etching. Signed proof on Whatman paper. In 5/8-inch gold frame.

327. A CITY HIGHWAY.

Original etching. Signed proof on Vellum paper. In 5/8-inch gold frame.

328. MARSH HAYSTACKS.

Original etching. Signed proof on thin laid paper. In 5/8-inch gold frame.

329. A SHIP OF DREAMS.

Original etching. Signed proof printed in greenish ink, on vellum paper. In 5/8-inch gold frame.

330. SOLITUDE.

Original etching. Signed proof on vellum paper. In 5/8-inch gold frame

REMBRANDT.

331. ECCE HOMO.

Original etching, rich impression, four states of which this is the third. Torn and neatly mended on right side. Bartsch 77.

REMBRANDT—Continued.

332. CHRIST HEALING THE SICK; called the “HUNDRED GUILDER PRINT.”
Etching. by Leopold Flameng.

R. ROSENBAUM.

333. GOING TO THE MEET.
Water color.

334. WAITING.
Water color.

335. TANDEM.
Water color.

THOMAS ROWLANDSON.

336. CRIES OF LONDON.

Etched and aquatinted by Merke. Colored. All framed. A very interesting set. (8).

337. INN YARD ON FIRE.

Drawn and etched by T. Rowlandson, aquatinted by T. Malton, and colored. Very fine. Framed.

338. THE SECRET HISTORY OF CRIM CON. Fig. 1 and 2.
GOING A GOING. (With a portrait of the Prince of Wales), 1785.

Satirical prints, colored. (3).

339. A SUDDEN SQUALL IN HYDE PARK.

Drawn and etched by Thos. Rowlandson, aquatinted by T. Malton, and colored. Very fine. Framed.

*Lord Barrymore is seen steering his high phaeton. This was Richard (the sporting Earl), 1769-1793. Of him Sir Egerton Brydges writes “With talents to shine in a course of honorable ambition, with wit, good nature and engaging manners, he shone a meteor of temporary wonder and regret, by freaks which would have disgraced Buckingham or Rochester, until the accidental discharge of his musket . . . put an end to his troubles and follies.”

“Lord Barrymore’s phaeton was a very high one; and after our midnight revels in town I have often travelled in it with him to Wargrave. One very dark night, going through Colnbrook, in the long street called Featherbed Lane, he kept whipping right and left, breaking the windows, delighted with the noise as he heard them crack—this he called fanning the daylights.”—*Angelo’s Memoirs*.

THOMAS ROWLANDSON—Continued.

340. UNLOADING A WAGON. RURAL SPORTS; BUCK HUNTING. MISERIES OF LONDON, OR A SURLY SAUCY HACKNEY COACHMAN.
Satirical prints, colored. (3).

341. THE FORTUNE HUNTER MARRIED.
Original water color drawing. Framed.

342. A BOOK WORM.
Original water color drawing. Framed.

343. MISERIES OF THE COUNTRY.
Original water color drawing, with a descriptive note on the back, apparently in the artist's handwriting.

344. LANDSCAPE.
A squire and two ladies on horseback observe a man holding up a hare. Original water color drawing.

345. TAKING THE CATTLE OUT.
Original water color drawing. Signed and dated 1820. Framed.

346. HIS OWN PORTRAIT.
Mezzotint engraving with a passepartout made of his own characteristic figures. Framed.

P. P. RUBENS.

347. A GARLAND OF FRUIT.
Medici Society print in colors.

WALTER DENDY SADLER.

348. LADIES AND GENTLEMEN.
Etching by Charles O. Murray. Remarque proof on vellum paper. Signed by both artists.

349. "SAME TO YOU, DEAR."
Etching, by W. Boucher. Remarque proof on vellum paper. Signed by both artists.

350. THE SQUIRE'S SONG.
Etching, by L. Muller. Remarque proof on vellum paper. Signed by both artists. Framed in 2 3/4 inches English oak and gilt front.

WALTER DENDY SADLER—Continued.

351. LONDON TO YORK—TIME'S UP.

Etched by James Dobie. An incident in the old coaching days.

352. SOWING THE WIND.

Etched by James Dobie. Representing the principal character, Mr. Brabazon, in Sidney Grundy's popular play.

353. PIPE AND GLASS.

Etched by Charles O. Murray.

354. GRANDFATHER.

Etched by Charles A. Boucher.

355. PARSON AND SQUIRE.

Etched by Charles O. Murray.

KARL SCHMOLL V. EISENWERTH.

356. GUST OF WIND.

Lithograph in colors, mounted with gold, after the lithograph. Folio.

SENSENEY.

357. THE LITTLE MILL.

Original etching printed in colors. Signed proof. No. 2, on heavy vellum paper.

WILLIAM SHARP.

358. DIOGNES IN SEARCH OF AN HONEST MAN.

Engraving, fine impression.

I. K. SHERWIN.

359. THE DUCHESS OF CUMBERLAND.

Engraving, after Cosway. Modern impression, colored. Framed with a black and gold glass.

SIR FRANK SHORT.

360. RAGLAN CASTLE.

Sepia mezzotint, after J. M. W. Turner.

SIR FRANK SHORT—Continued.

361. WATER MILL.

Sepia mezzotint, after J. M. W. Turner.

362. PROCUS AND CYPHALUS.

Sepia mezzotint, after J. M. W. Turner.

D. I. SMART.

363. DEDHAM MILL, after John Constable.

Mezzotint engraving printed in colors. Proof signed by the engraver. Edition limited and the plate destroyed.

J. R. SMITH.

364. DELIA IN THE COUNTRY.

Colored engraving, after George Morland. Oval, three-quarter length portrait.

365. FEEDING THE PIGS.

Colored engraving, after George Morland.

RICHARD SMYTHE.

366. L'ESCARPOLETTE, after Honore Fragonard.

Mezzotint engraving printed in colors. Proof signed by the engraver.

SPORTING PRINTS.

367. RED CLOUD.

Colored lithograph. Published by Haskell & Allen. Folio, mounted. 1874. Winner of the first prize for 2:20 horses at Buffalo, N. Y., 1874.

368. GOLDSMITH MAID.

Colored lithograph. Published by Currier & Ives, after J. Cameron. Folio, mounted. Winner of the first prize at Buffalo, N. Y., 1869.

369. DEXTER, ETHAN ALLEN AND MATE.

Colored lithograph of trotting horses. Published by Haskell & Allen. Folio, mounted. 1872. As they appeared at Fashion Course, L. I., in 1867.

SPORTING PRINTS—Continued.

370. A SCENE ON THE BRIGHTON TO PORTSMOUTH ROAD.

Aquatint, by F. Rosenberg, after J. Pollard. MAIL COACH BY MOONLIGHT. Aquatint. Both modern impressions, colored. Framed. (2).

371. TWELVE COACHING SCENES, by Newhouse.

Etchings. Published by Fores. Modern impressions, colored. Framed. (2).

372. THE DUKE OF BEAUFORD COACH.

Aquatint, by Charbles Hunt, after W. I. Shayer. Modern impression, colored. Framed.

373. FOUR IN HAND and TANDEM.

Aquatints, by E. G. Hester, after H. Alken. Modern impressions, colored. Framed. (2).

374. HAWKING.

Aquatints, by R. G. Reeve, after F. C. Turner. Modern impressions, colored. Framed. (4).

375. LONDON ROYAL MAIL.

Aquatint, by R. G. Reeve, after H. Alken. Modern impression, colored. Framed.

376. SPREE AT MELTON MOWBRAY.

Aquatints, by H. Alken. Modern impressions, colored. Framed. (2).

377. TITLE TO "THE ROADSTER'S ALBUM."

Aquatint, published by Fores. Modern impression, colored. Framed.

EDWARD G. STEBER.

378. CATTLE DRINKING.

Chromolithograph. Framed.

F. G. STEVENSON.

379. MADONNA OF THE CHAIR, after Raphael.

Mezzotint. Signed proof printed in color on India paper, laid in plate paper. Crease high to the left skillfully treated. Folio.

F. G. STEVENSON—Continued.

380. MADONNA DELLA SEDIA: After Raphael.
Mezzotint engraving printed in colors. Proofs signed by the engraver.

381. MADAM POMPADOUR.
Colored engraving, after Boucher.

382. MRS. DAVENPORT.
Colored engraving, after George Romney.

ROBERT STRANGE.

383. IMPRIMIS VENERARE DEOS. (The Horn Book).
Engraved in 1781, after Schidoni. Representing two children with a horn book. Fine original impression, full margins. 4to, framed.

S. ALMA-TADEMA.

384. THE CONVERSION OF PAULA.
A. P. Photo engraving.

385. ASK ME NO MORE.
A. P. Photo engraving.

J. J. TISSOT.

386. BERTHA.
Original etching.

387. ELDEST SISTER.
Original etching.

V. TROWBRIDGE.

388. WALL STREET, LOOKING WEST FROM WILLIAM STREET.
Original etching. Signed proof on Japan paper.

J. M. W. TURNER.

389. NEAR BLAIR ATHOL, SCOTLAND. R. 30.
Mezzotint. Drawn and etched by Turner, engraved by W. Say. From the Liber Studiorum. Mounted. 4to.

J. H. TWACHTMAN.

American Landscape Painter, who etched a few plates.

390. ON THE MAAS.

Etching. Signed proof on Japan paper. RARE. Folio.

T. G. VIBERT.

391. THE CARD PLAYERS, after Vibert.

Etched by A. Mongin. Artist proof, No. 75. Signed by Vibert and the etcher.

VIRGINIA.

392. HIGH STREET, RICHMOND.

By W. S. Hatton. Water color. Signed (1862).

10½ x 15 inches.

FRANCES S. WALKER.

393. MRS. SHERIDAN, after Thomas Gainsborough.

Mezzotint engraving printed in colors. Proof signed by the engraver.

J. WARD.

394. SELLING RABBITS and COTTAGERS.

Colored prints, after George Morland.

W. WARD.

395. STABLE AMUSEMENT.

Colored engraving, after George Morland.

396. THE FRUITS OF EARLY INDUSTRY AND ECONOMY.

Colored engraving, after George Morland.

WASHINGTON, D. C.

397. WHITE HOUSE AND CITY HOTEL.

Water color, by W. S. Hatton. Signed (1858).

10 x 14¾ inches.

GEORGE WASHINGTON.

398. WASHINGTON'S LAST INTERVIEW WITH HIS MOTHER.

Line engraving. Framed.

399. WASHINGTON'S TRIUMPHAL ENTRY INTO NEW YORK, Nov. 25th, 1783.

Lithograph, by C. Inger and printed in oil colors, by P. S. Dural & Son, Philadelphia. Published by Wm. Smith, Philadelphia and copyrighted by George T. Perry, 1860. Framed.

400. MOUNT VERNON IN THE OLDEN TIME.

Browned by age. Framed.

WATER COLORS.

401. WATER MILL and MOUNTAIN STREAM.

Artist unknown, in gold frames. (2).

HERMAN A. WEBSTER.

402. WUNDERGASSE-ERFURT ON MAIN.

Original etching. Signed proof, rare.

R. WESTALL.

403. A BOY NUTTING.

Stipple engraving, by Nutter and Gaugain. Colored. Framed.

404. A GIRL GATHERING MUSHROOMS.

Engraved by Meadows, and FISHING PARTY, engraved by Cornovoto. Both colored. (2).

405. THE LITTLE DOMESTIC.

Stipple engraving, by Hellyer and Gaugain; color print.

JAMES McNEILL WHISTLER.

406. BILLINGSGATE, 1859.

Original etching. Kennedy No. 47. Eighth state. Impression on etching paper.

JAMES McNIELL WHISTLER—Continued.

407. THE LITTLE POOL, 1861.

Original drypoint. Kennedy No. 74. Eighth state. Fine proof on thin English laid paper. One of the "Sixteen Etchings."

408. SKETCHING No. 1. (Whistler Sketching), 1861.

Original etching. Kennedy No. 86. Fourth state. PORTRAIT of Whistler, by L. Pellegrini. Halftone. (2).

G. HAYNES WILLIAMS.

409. SWEET SILENCE.

Colored photo engraving. Representing a young couple standing by a table.

SIDNEY E. WILSON.

Signed Artist's Proofs in Color.

410. MIRANDA, after Hoffner.

411. DUTCHESS OF DEVONSHIRE, after Gainsborough.

412. LADY SHEFFIELD, after Gainsborough.

413. MRS. HALLETT, after Gainsborough.

414. MRS. SHERIDAN, after Gainsborough.

ANDERS ZORN.

415. ANNA, JEUNE FILLE DE MORA. D. 170.

Etching. Proof on Japan paper, unsigned. The head and shoulders of a peasant girl wrapped in a scarf. A well-known and very popular plate.

WATER COLORS AND DRAWINGS.

An Interesting and Artistic Collection of Water Colors and Pen-and-Ink Drawings Illustrating the White House Collection of China, and Other American Antiques, by Harry Fenn, G. Gibson, and C. C. Cooper, Jr. All Suitable for Framing.

416. ADAMS DECANTER AND GLASS. Pen-and-ink drawing. Signed. $7\frac{1}{2} \times 8\frac{1}{2}$ inches.

WATER COLORS AND DRAWINGS—Continued.

417. MONROE AND JACKSON CHINA. Pen-and-ink drawing. Signed. $7 \times 8\frac{1}{2}$ inches.

418. SILVER CANDLESTICK, and other silver pieces from Mt. Vernon. Pen-and-ink drawing. Signed.
 $9\frac{1}{2} \times 7$ inches.

419. ADAMS GOBLET and POLK CHINA AND GLASS. Two pen-and-ink drawings. Signed.
 $8 \times 5\frac{1}{2}$ inches and $4\frac{1}{2} \times 6\frac{1}{2}$ inches.

420. OLD SILVER from Monticello; Candelabra, Coffee Urn, Sugar Bowl and China. Pen-and-ink drawing. Signed. 9×10 inches.

421. THE COMMUNION PLATE, Garsden Church. Pen-and-ink drawing. Signed. $9\frac{1}{2} \times 14\frac{1}{2}$ inches.

422. MARTHA WASHINGTON'S FAN. Pen-and-ink drawing. Signed. $11 \times 8\frac{1}{2}$ inches.

423. WASHINGTON'S CHAIR used at Inauguration. Washington's Writing Desk used at Inauguration. Two pen-and-ink drawings.
 $9 \times 7\frac{1}{2}$ inches and 8×10 inches.

424. SECRETARY AT MOUNT VERNON, by Cooper. Brass Andirons at Mount Vernon, by Fenn. Two pen-and-ink drawings. Signed.
 $10 \times 7\frac{1}{2}$ inches and 7×7 inches.

425. OLD MIRROR, formerly at Ashland, property of Henry Clay. Pen-and-ink drawing. Signed. 7×11 inches.

426. INTERIOR OF QUAKER MEETING HOUSE and Door Latch, by G. Gibson. Signed.
 $7\frac{1}{2} \times 5$ inches and $5 \times 3\frac{1}{2}$ inches. (2).

427. FOOT STOVE, by G. Gibson. Signed. 10×11 inches.

HARRY FENN.

American Artist.

428. MADISON CANDELABRA, Gravy Boat and Plate. Water color. Signed. $9\frac{1}{2} \times 10\frac{1}{2}$ inches.

429. JEFFERSON CHINA. Water color. Signed.
 $6\frac{1}{2} \times 8$ inches.

HARRY FENN—Continued.

430. LINCOLN PUNCH BOWL. Water color. Signed.
7½ x 11 inches.

431. WASHINGTON DECANTER AND CHINA. Pen-and-
ink drawing. Signed. 8 x 9½ inches.

432. ANTIQUE SILVER. Some of the oldest pieces in the
White House Collection. Pen-and-ink drawing.
Signed. 7 x 11 inches.



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